

# Kalinga-Dravida Relations and Encounters

K. V. Ramakrishna Rao, B.Sc., M.A., A.M.I.E., C.Eng.(I), B.L.

Independent Researcher. Superintendent of Central Excise. General Secretary – Bharatiya Itihasa Sankalana Samiti. Director – Institute for the Study of Ancient Indian Arts and Sciences	25 (Old.9), Venkatachala Iyer Street, West Mambalam, Chennai – 600 033 Cell: 98402 92065 044 – 2833 1001 Extn.374 e-mail: kopallerao@yahoo.co.uk
---	---

**Introduction:** Kalinga-Dravida encounters had been informative in the Indian history, as it started with Kharavela and perhaps ended with Kulotunga. Kalinga was the coastal region between the Ganges and Godhavari, important and significant for maritime and naval activities. Kharavela in his inscription states that his territories were threatened with "**tramiradesa sanghatana**" i.e, a confederation of Dravidian Kings, which he defeated. Thereafter, the Tamil Kings were so imbibed with a thought to defeat Kalinga by any means. The literary description tracing the origin of the Kalingas, Gangas, etc., encompasses the Cheras, Cholas and Pandyas, irrespective of the confusion over Solar or Lunar lineages<sup>1</sup>. It is evident that Kalinga was under the sway of Cholas, as "Choda", "Chodi", "Chedi" Kings were ruling. Their ruled area was called "Soda mandala"<sup>2</sup> just like Chola mandalam and it formed part of Kalinga. The Kalinga-Dravida encounter is studied in the context of Kulutunga Chola of Tamizhagam, who defeated Ananda Varman of Kalinga in 12<sup>th</sup> century. Earlier, Kalinga was defeated by Cheran Senguttuvan<sup>3</sup>.

**The “Tramiradeha Sangatana” and Kharavela Inscription:** Earlier, a reference found in the Kharavela inscription is "**Tramiradeha Sangatana**". It has been interpreted differently, however, a consensus arrived at that it refers to the defeat of a Dravidian Confederacy. The inscription has been hitherto read differently and the date of the "Dravidian confederacy" arrived at as follows:

- ✿ K. A. Nilakanta Sastri<sup>4</sup>: "The famous Hathigumpha inscription of Kharavela (first half of the second century B.C) mentions a league of Tamil states that was **113 years old** at the date of the inscription and had been for some time a source of danger to the Kalinga kingdom". The rendering of the inscription by different scholars are reads as follows:

<sup>1</sup> S. N. Rajaguru, History of the Gangas, State Museum, Bhubaneswar, 1968, Part –I. He has dealt with the lineage, but the description clearly point that all were from the same origin or of the same group. Thus, the same dynasty was known in different names.

<sup>2</sup>, Ibid, p.195.

<sup>3</sup> Silappathikaram.25:156.

<sup>4</sup> K. A. Nilakanta Sastri, A History of South India, Oxford University Press, Madras, 1966, p.88.

❖ N. K. Sagu<sup>5</sup>: ***Janapada bhavanam cha tersa vasa sata katam bhidati  
Tramira deha samghatam***| (Pali version)

***Janapadha bhavanam cha trayodhasha varsha sata krutam bhinatti  
dhramila desha sangatam***| (Sanskrit version)

(In the eleventh year....) Also (His Majesty) shattered the territorial confederacy of the Tamil States having populous villages, which was existing since thirteen hundred years (English rendering).

❖ K. P. Jayswal<sup>6</sup>: ***Jana-pada-bhavanam cha terasa-vasa-sata-ketu-  
Bhada-tit + amara-deha-samghatam.***

"His Highness Ketu who (flourished) thirteen centuries before,.....which has been established by the Former Kings in the city of Prith=udaka=darbha and is pleasing to the country". Though, he differs with the King(s), the number of years is read as "**thirteen centuries before**" Kharavela.

❖ R. Mukherji<sup>7</sup> has dealt with the expression "**Tramira daha**" and its relation with Kharavela.

The date of Kharavela varies from 4<sup>th</sup> cent. BCE to 1<sup>st</sup> cent. BCE, but Kharavela must have lived at a particular time. The different dates given for Kharavela by different scholars are tabulated as follows:

Author	Date fixed	Source / reference
B. C. Rajendra Lal Mishra	4 <sup>th</sup> cent.BCE	Antiquities of Orissa, Vol.II, p.16ff.
J. F. Fleet	3 <sup>rd</sup> cent.BCE	JRAS (1910), pp.242ff., 824 ff.
F. Luders	3 <sup>rd</sup> cent.BCE	Epigraphica India, X, p.161, List.1315
B. C. Bhagwan Lal indraji	2 <sup>nd</sup> cent.BCE	Actes du sixieme congres Internatioonal des Orientalistes, Vol.III, pp.152-177.
H. C. Ray Chaudhuri	1 <sup>st</sup> cent.BCE	Early History of India, pp.187-194
D. C. Sarcar	1 <sup>st</sup> cent.BCE	Select Inscriptions (1942), p.206.

Thus, the important point to be noted is that ***the territorial confederacy of the Tamil States*** ..... ***was existing since thirteen hundred years***. If the date of Kharavela is taken according to different authorities, the existence of the ***territorial confederacy of the Tamil States*** goes back to  $400 + 1300 = 1700$  BCE to  $100 + 1300 = 1400$  BCE. Therefore, the antiquity of the Tamil Kings can be historically goes back to 1700 to 1400 BCE. Hence, the scholars should consider his important aspect and research further about the antiquity of the Sangam period and the Kings of the period in question<sup>8</sup>.

<sup>5</sup> Nabin Kumar Sahu, ***Kharavela***, Orissa State Museuem, 1984, Bhubaneswar, p.341.

<sup>6</sup> K. P. Jayswal, ***Hathigumpa Inscription Revised from the Rock***, Journal of Bihar and Orissa.(hereinafter mentioned as JBORS), Vol.IV, p.364-403;

....., ***Hathigumpa Inscription of Emperor Kharavela (173 BC to 160 BC)***,

JBORS, Vol.II, 1917, pp425-77;

....., JBORS, Vol.VII, p.425ff; Vol.XIII, p.221ff, p.15off.

<sup>7</sup> R. Mukerjee, ***Kharavela and Tramira Daha***, Journal Royal Asiatic Society Bengal, Letters, Vol.VII, Nos.3-4, 1965, pp.123-31.

<sup>8</sup> K. V. Ramakrishna Rao, ***Internal Evidences for Furthering the Tamil Historiography and Chronology***, Proceedings of the South Indian History Congress, Calicut University, 2004, pp.442-450.

**The implication of Kharavela inscription on the Tamil Chronology<sup>9</sup>:** The above inscription gives the important historical facts:

1. Kharavela was ruling with the territories adjoining to the ancient Tamil kings.
2. The Tamil kings were having a confederacy.
3. The confederacy implies political alignment with the well defined state formation and rule.
4. That confederacy was threatening the territories of Kharavela.
5. It had been existing 1300 years before him.
6. Therefore, the existence of the confederacy of Tamil kingdoms had been since 1700 BCE or 1400 BCE depending upon the fixation of the date of Kharavela.
7. This takes the date of the ancient Tamil kings to 1700-1400 BCE period.
8. The Tamil historiographers, therefore, should study this aspect and refix the date of Sangam literature before that period.

**The mention of Kalinga in “Manimekhalaï”:** Manimekhalaï mentioning the name “Kalinga Nannadu”, the good country Kalinga, records the rivalry between Vasu and Kumara. The poetic rendering would as follows<sup>10</sup>: “**Vasu and Kumara, two cousin kings were ruling Singapuram and water resourceful Kapilaipathi, both were in the good country of Kalinga, which had been full of flower gardens without any blemish. They were fighting with each other because of the enmity prevailing.**” The Singapura and Kapilaipathi have been identified with Simhapura of Vrhatprostha grant and Kapilasapura of the Mallar grant<sup>11</sup>. Thus, the poet, Sittalai Sattanar knew the historical event of the second century period pertaining to Kalingadesa. This also implies that the power of Mahamehavarman was declining in the first century CE because of this civil war between the cousins.

**“Kalingam” in Sangam Literature:** Of course, the expression “Kalingam” has been figuratively used in the Sangam literature denoting to a fine fabric with floral designs<sup>12</sup>, where warp and weft cannot be seen with different colours<sup>13</sup>. Some references are discussed as follows:

- ❖ The woven fabric in which the run of the thread cannot be seen as the Warf and weft had been so close or the thread so thin and the fabric had been with floral design (Puram: 383:11-12).
- ❖ Fabric made of fine thread (Puram.392:13-15).
- ❖ Like a fresh flower, the cloth was folded in width wise (Puram.393:16-19). The manufactured cloth was ready for packing.
- ❖ The cloth was so fine like that of the shredded skin of a snake, of course beautifully decorated with floral design (Puram.397:13-15).

<sup>9</sup> K. V. Ramakrishna Rao, ***A Review of the inscription Kharavela and its implication on the Ancient Tamil history.*** A paper presented at the Tamil Nadu History Congress, Tenth Session held at the Poondi College, Tanjore, from October 10<sup>th</sup> to 12<sup>th</sup> 2003.

<sup>10</sup> Manimekhalaï, Chapter.26, Lines.15-18.

<sup>11</sup> Nabin Kumar Sahu, ***Kharavela***, Orissa State Museum, 1984, Bhubaneswar, p.303.

<sup>12</sup> In fact, it resembles 17<sup>th</sup>-18<sup>th</sup> century “Chintz” cloth exported in huge quantities to European countries, as they were in great demand there in that period.

<sup>13</sup> Hundreds of reference is available in the Sangam literature. For details, see in:

R. Sarangapani, ***Sanga Ilakkiya Porut Kalanjiyam*** (A Tamil Sanga literature Lexicon), Tamil University, Thanjavur, pp.161-162.

- ❖ New cloth (Puram.400).
- ❖ The unwoven silk cloth (Paditru.12:19-21), perhaps, implying such fine cloth, as one would think that it was not woven!
- ❖ Bleached white cloth (Paditru.76.11-13), specifically mentioning the bleaching process.
- ❖ Reddish cloth (Murugu.109), implying the dyed cloth or the cloth woven with dyed yarn.
- ❖ Cloth (Siru.95-97).
- ❖ Cloth woven with fine yarn that appeared as the steam of milk (Peru.468-470).
- ❖ Bright and glittering cloth with floral design (Madhu.432-434).
- ❖ Cloth sellers (Madhu.513, 522).
- ❖ The cloth woven with fine yarn was made to smell fragrance with the smoke (Madhu.554).
- ❖ Upper cloth (Madhu.721-722).
- ❖ The cloth was rinsed / treated with starch in a vessel, dried, floral design printed or painted and then fragrance was applied (Nedu.134-135).
- ❖ The cloth showing the woven thread because of the dirt deposited on it (Nedu.145-146).
- ❖ Though the yarn / thread was passed in the weaving machine through Warf and weft, it was woven in such a way that its path could not be seen or the yarn / thread was so fine (Malai.561-562).
- ❖ New cloth, dress. (Agam.86:21).
- ❖ The new dress / cloth that was straight i.e, the cloth might have been starched so that it was stiff and straight, as new dress / cloth used to be (Agam.136:20).
- ❖ The cloth was washed in such a way that the hands were not wetted (Kurun.167.1-4).
- ❖ Cloth around the waist (Natri.20.3-5).
- ❖ Women were used for processing the cloth. During night, she used starch made of rice, dried and then decorated with floral design (Natri.90.3-5).
- ❖ The dirty cloth (Natri.380.1-2).
- ❖ Cloth / dress with floral design / embroidery (Kali.56.11).
- ❖ The bride was hiding in the new cloth (Kali.56.11), perhaps referring to a special dress / saree exclusively used for marriage.
- ❖ Woman diving in waters holding her dress in one hand and her hair in another (Kali.92.42-44), implying specific dress for bathing for swimming.

**The changing phases of civilization:** The two features – manufacture of cloth and over-sea trade prove many aspects of Indian civilization with its technological advancement. Of course, as India followed the principle of “production by mass”<sup>14</sup>, more people of all sections of society were engaged for such processes involved. Thus, many times, the researchers, particularly, the western and westernized ones might try to interpret that the people of India, particularly South India, were following the culture of megalithic, tribal way of life etc. But, considering the material evidences of the respective periods, it cannot be said that the technology

<sup>14</sup> “Production by mass” involves many people engaged in production. That is why the ancient India could produce more textiles that could be exported. In such conditions, there would not be any unemployment. However, the “mass production” has been different, where the production is done by the machineries rendering the people unemployed.

was also like that of "megalithic" or "tribal", but actually had been advanced. The continuance of such technology even today has been the historical proof of the people involved and the technology thus passed on from generation to generation or through a particular people-groups. They may be mentioned as "tribes", "tribal people" and so on by the anthropologists, sociologists, historians and researchers, but the fact had been otherwise, as during those periods only, the over sea trade was flourishing with the name of Kalingadesa spreading to other areas. That the name "Kalingam" had become synonymous with cloth during c.300 BCE proves the historical fact. The names – Anga, Vanga, Kalinga, Trilinga, Ilangai have unique meanings referring to cloth, particular type of fabric and therefore, there is a reason to believe that these names and expressions were used to denote that particular quality and variety of cloth, fabric and textiles. Kalinga denotes the present Orissa, Trilinga the Andhra and Lanka Sri Lanka areas, but all were famous for respective cloths and designs on the cloths and textile production. Anga-vanga may also be included. If "anga / angam" is considered, it denotes part and body of human beings and therefore, the cloths used to cover body might have been called ***anga-vanga-kalinga-trilinga-Ilanga*** denoting respective origin of the cloths<sup>15</sup>. Incidentally, "***angi***" means dress covering upper body. Anga and Vanga deshas were famous for producing very fine and nice fabric of length that could be folded and could be kept inside a match-box. Similarly, Kalinga has the following significance.

**"Kalingam" denotes fine floral decorated fabric/ cloth:** From that time onwards, the Tamils had an obsession of defeating Kalinga and the poem Kalingattup Parani describes such defeat of Kalinga King Ananda Varman by Kulotunga cholan. Thus, the Kalingadesa might be producing such fabric / cloth and it was so famous that the fabric / cloth itself was known with the name. It has different connotation in the Tamil literature:

1. Fine fabric / cloth where warp and weft cannot be seen.
2. Fabric / cloth with floral design<sup>16</sup>, thus might be printed.
3. Embroidered cloth<sup>17</sup>.
4. Upper cloth.
5. Blanket in general.
6. Blue colour blanket or the skin shredded by snake.

It has to be noted that during the medieval period onwards, in the export of Indian cloth to other countries, there had been a tough competition among the manufacturing and trading centres leading to battles and even over-sea expeditions as happened in the case of Sri Vijaya episode. Thus, the "Kalingam" might have created a problem between "Kalinga" and "Dravida", as happened in the case of Cheras. Even though, the Cheras had been the Tamil Kings, they were taken to task by Rajaraja Chola, when they started directly dealing with the Arabs and others<sup>18</sup>.

**Anandavarma Choda Ganga (1077-1147):** The Cholas were known as "Chodas" in Andhra and Kalingadesas. The Choda Ganga dynasty was dominant from Kalinga

<sup>15</sup> K. V. Ramakrishna Rao, ***Printing History on the Chintz cloth***, A paper presented during the Andhrapradesh History Congress held at Kurnool on January 4<sup>th</sup> and 5<sup>th</sup>, 2009.

<sup>16</sup> Resembling block printed, "Kalamkari" type cloth.

<sup>17</sup> Kalittogai:92:46; Silappathikaram: 22.21.

<sup>18</sup> K. V. Ramakrishna Rao, opt.cit, p.333.

where up to Godavari formed by a king Ananta Varaman Choda Ganga. Some scholars opined<sup>19</sup> that he was the son of Rajasundari, who was the daughter of emperor Virarajendra Chola and granddaughter of Chola king Rajendra Chola I. However, historian S.N. Sen states that Anantavarman was the maternal grandson of Kulottunga I. Anandavarman was coronated as prince in 1074 and ruled Kalinga<sup>20</sup> for 74 years i.e, up to 1148! The reign is give as 1077-1147 also by historians<sup>21</sup>. The following Tamil literature too recorded the Kalinga-Chola interactions:

A Poetic Narrative of Kalinga	கலிங்கத்துப் பரணி	12 <sup>th</sup> century
Procession of Vikrama Chola	விக்கிரமசோழன் உலா	1118-1136
Procession of Kulottunga Chola	குலோத்துங்கச் சோழன் உலா	1133-1150
Procession of Rajaraja Chola - III	ராஜராஜ சோழன் உலா	1146-1163
A Compendium of Ships	கப்பற் கோவை	14 <sup>th</sup> century
A Description of the Cholamandalam	சோழ மண்டல சுதகம்	18 <sup>th</sup> century

Thus, it is impudent that he must have fought with and defeated his grandson. In any case, the Kalinga-Chola connection is recorded.

**Kalingattup Parani, a Tamil poetry:** Kalingattup Parani is a Tamil poetic work composed by the poet, Jayankondar, about the Battle of Kalinga waged by Kulottunga. The work contains many references, which proves the knowledge of Kalinga by the poet.

1. **Saptamatrika worship:** The poet has addressed an invocatory song to the “Saptamatas”, the Seven Mothers specifically. It has to be noted that Saptamatrika worship was very famous in Kalinga / ancient Orissa<sup>22</sup>.

1. கேழன்	1. மேதி	1. Maheswari
2. மேழி	2. புள்	2. Brahmi
3. கலை	3. அலகை	3. Vaishnavi
4. யாளி	4. தோகை	4. Kaumari
5. வீணை	5. ஏறு	5. Chamundi.
6. சிலை	6. அவணைம்	6. Brahmi
7. கெண்டை	7. வேழம்	7. Indirani

He also mentions their vehicles (Vahanas) and weapons (Ayudhas).

Brahmi	Swan	Pride	Garland of letters
Maheswari	Bull	Anger	Trident
Kaumari	Peacock	Illusion	Lance
Vaishnavi	Kite	Covetousness	Conch & Chakra
Chamundi	Lion	Valour	
Varahi	Boar	Patience	Plough
Indirani	Elephant	False-finding	

<sup>19</sup> Annual Report on South Indian Epigraphy for 1935=36, pp.63-64.

<sup>20</sup> P. V. Sadashiva Pandarattar, **History of Later Cholas**, Part – II, Annamalai University, 1957, p.30, fn.1.

<sup>21</sup> S. N. Rajaguru, **History of the Gangas**, State Museum, Bhubaneswar, 1968, Part –I, p.195.

<sup>22</sup> Mahesh P. Dash, **Worship of Saptamatrikas and their representation in Orissan Temples**, The Orissa Historical Research Journal, Vol. XI, No.2, 1962, pp.55-66.

2. **Yogini and Yogini women:** Yogini and Yogini women are mentioned. These are connected with Saptamatrika concept. The Yogini temple of Hirapur has been very famous, where the circular temple has sixty niches. Actually, it has astronomical significance with the circle divided into 60 equal parts and each divided portion is adorned with a deity with well-sculptured details with symbols to recognize<sup>23</sup>. Not only the Zodiac symbols have been incorporated, but also the 27 asterism.

Corpse	corpse	Elephant	Tortoise	Lotus	Waves	Alligator	Elephant
Buffalo	Serpent	Camel	Kite	Boar	Drum	Man	Fish
Human head	House	Frog	Elephant	Dog	Serpent	Waves	Vessel
Lotus creeper	Five flowers	Lotus	-----	Snakes	Peacock	Mahamaya Presiding deity	Archer
Crab		Cot	Horned buffalo	Crow	Ass	Rat	Scorpion
Bull	Mongoose	Cock	Lion	Wooden pot	Male figure	Three flowers	Wine vessel
Conch shell	-----	Eight-legged chair	Ram	Parrot	Four-legged chair	Yak	Musk-deer
Horned deer	Makara	Duck	Horse	Wherever kept blank, the sculpture has been damaged to recognize the symbol <sup>24</sup>			

The deity's common characteristics have been very specific as follows:

- ✖ The figures are adorned with skull-garlands
- ✖ Hands carrying skull, skull-container etc
- ✖ Terrific appearance

This description fits with the poetic obsession of Devils cooking with dead bodies after the war.

3. **The route from Kanchi to Kalingam is mentioned:** When Kulotungan decides to send his army to Kalinga, the army gets ready and marches to Kalinga. At that time, the rivers and towns are mentioned in between. Palaru, Kusaittalai, Ponmugari, Pazhavaru, Kolli, Pennai, , Mannaru, Kunri, Krishna, Kothavari, Pampa.
4. **The poetic description tallies with the inscriptions:** The poetic description in spite of the overemphasis of the Sakta-worship, tallies with the inscriptions found in the south india of the Chola Kings.
5. Thus, it is evident that the poet must have seen the Yogini temple and was so inspired that he had incorporated the details in his poem. Of course, the Parani formula suits such description of war, battle-field filled with dead bodies and blood, the dead-bodies dancing, the cooking of dead bodies with blood etc., by Kali etc. The idea of describing different types of devil / Pei must have been taken from the Yogini temple and figuratively used.

<sup>23</sup> Kedarnath Mahapatra, A Note on the Hypaethral temple of sixty-four yogins at Hirapur, The Orissa Historical Research Journal, Vol. II, No.2, 1953, pp.23-40.

<sup>24</sup> Almost in all sculptures, the hands have been found broken, obviously due to vandalism or to suppress the fact of symbolism used.

6. **The first Battle of Kalingain 1096 CE:** The inscriptions<sup>25</sup> clearly point to the fact that the first Battle of Kalinga took place in the 26<sup>th</sup> regal year of the Kulottunga Cholan .e, in 1096 CE.
7. **The second Battle of Kalingain 1112 CE:** The inscriptions<sup>26</sup> clearly point to the fact that the second Battle of Kalinga took place in the 42<sup>nd</sup> regal year of the Kulottunga Cholan .e, in 1112 CE.

**The Kalinga and Chola connection with Sri Lanka:** The Sri Lankan history traces the origin of peopling of their nation with the people coming from Kalinga. After the Kalinga Battle of Asoka, he had reportedly sent his son Mahendra and daughter Sangamitra to Sri Lanka for the missionary work. The Sri Vijaya Kings, though they were the representatives of the Cholas, after the Cholas' conquest started asserting themselves dealing with the Chinese. The Sri Lanka also indulged in such activities and that is why the Cholas undertook the so-called raids to control their over-sea representatives. However, the western scholars have interpreted differently.

**The Kalinga and Chola connection with SEA countries:** The Kings with "Varman" has lineage with the Cholas, though, such lineage was forgotten or not recognized by the researchers<sup>27</sup>. Reginald le May<sup>28</sup> noted that the "Varman", Indian honorific suffix is first found mentioned in Jayavarman with Kaundiiya gothra in Funan /Cambodia. Jayavarman, Rudravarman, Mahendravarman, Viravarman, etc., are found in the Cambodian lineage Kings<sup>29</sup>. Here, the Kalinga King, who was defeated by Gulottunga is mentioned as Anantha Varman or Ananda Varma Choda Ganga in Kalingattup Parani. Most of the SEA Hindu Kings have been with suffix "Varman". It was during the reign of Rajaraja Chola and his son Rajendra Chola, the Cholas had been in peak and their reign or influence was extending up to the Ganges in India and SEA Countries outside India<sup>30</sup>. However, the Pallava's influence was there even earlier<sup>31</sup>. Of course, in those days, the entire geographical area including SEA countries was known as "India" to the Europeans<sup>32</sup>.

**Indira Vizha and Balyatra:** The Balyatra or "**Boita bandana**", literally meaning "the boat-building", the ceremonial sending off of the merchants in boats observed in Orissa in the Karttika Purnima in the month of Karttika (Oct-Nov) has

<sup>25</sup> SII Vol.III, No.72, Ins. 304 of 1907; Epigraphica Carnatica, Vol.X, Mulbagal, 42b.

<sup>26</sup> Inscription 608 of 1904; MER for 1904-05, part.2, para.18.

<sup>27</sup> Michael Vickery, **Society, Economics and Politics in Pre-Angkor Cambodia: the 7<sup>th</sup>-8<sup>th</sup> Centuries**, The Centre for East Asian Cultural Studies for UNESCO, Japan, 1998, where the author tries to give different interpretation. Now, the Indian influence over the SEA countries is slowly diluted by the western scholars.

<sup>28</sup> Reginald le May, **The Cultures of South-east Asia**, the publications Division, New Delhi, 1962, p.21, 109.

<sup>29</sup> Adhir Chakravarti, **Royal succession in ancient Cambodia**, The Asiatic Society, Calcutta, 1982.

<sup>30</sup> K. V. Ramakrishna Rao, **The Shipping Technology of Cholas**, a paper presented during the 27<sup>th</sup> session of South Indian History Congress held at Rajapalayam from Feb. 2 4, 2007, PSIHC, Rajapalayam, 2007, pp.326-345.

<sup>31</sup> B. Ch. Chhabra, **Expansion of Indo-Aryan Culture During Pallava Rule (as evidenced by inscriptions)**, Munshiram Manoharlal, New Delhi, 1965.

<sup>32</sup> In their maps, they depicted accordingly.

been the reminiscences of the Kalinga maritime contacts with Bali, one of the Indonesian Islands<sup>33</sup>. The Indira Vizha was celebrated in the ancient Tamizhagam exactly with six months difference<sup>34</sup>, but now not celebrated, but symbolically by few in the months of April-May (the six months difference). The Sangam literature has been with many references, where the ladies-love used to wait for their partners who had gone to foreign countries for maritime activities and trade. (Purananuru: 241), Ainkurunuru also refers to Indravizha. (62:1) Though there is a reference in the Mahabharatha that king Uparicara introduced this festival in the north but there if less chance of its influence over Tamilnadu. There is a separate section on Indravizha vureduttakadai in Silappatikaram (V) detailing the festival. Manimekalai refers to Indravizha in detail starting from its origin calling it the festival of the thousand eyed One (I: 26). The festival was actually a thanksgiving one to Indira, the Lord of Winds and Seas, who help the sailors and thus the maritime activities of the ancient Tamils for 27 / 28 days<sup>35</sup>. Thus, non-celebration would lead to disaster<sup>36</sup>.

**The Cholas, the Chola-dynasty and their influence:** The Cholas were mentioned and recorded in different documents variously like this: Colas, cholas, chozhas, chodas, chulis, chuliyas, cholian, chozhiyan, Chonan, Sonagan and so on. Thus, the variation has been due to –

1. The pronunciation and usage of the letter “**ஃ**” – “zha” / la / da / na and so on.
2. The Anglicization and modification of it in the respective languages.
3. Tamilisation from other languages.

Interestingly, these words are found the inscriptions found throughout the South and up to Ganges valley<sup>37</sup>. The powerful Cholas could not have disappeared or got reduced to smaller area of the medieval Tamizhagam. Either, they must have lost their control over the conquered areas or the representatives appointed must have started ruling assuming themselves as rulers. It is clear that the predecessors of Rajendra Chola and Vijayendra Chola<sup>38</sup> had not been powerful, dominating and controlling and thus, they lost their supremacy. The moment the main ruler or the

<sup>33</sup> Prabhukalyan Mohapatra, ***Baliyatra: Reminiscence of Orissa's Maritime Glory***, Orissa Review, November 2007, pp.20-22

<sup>34</sup> In Sanskrit, a six-month period can be expressed as षष्ठमासः (ṣaṣṭmāsaḥ). Other synonyms include षाण्मासिकः (ṣāṇmāsikah) (adjective: lasting six months) and षष्ठमासस्य (ṣaṣṭmāsasya) (genitive form, of six months). Additionally, you can use षष्ठमासी (ṣaṣṭmāśī) (feminine form) or षड्महिमास (ṣaḍmahimāś).

<sup>35</sup> M. Arunachalam, ***Festivals of Tamilnadu***, Peeps into Tamil Culture Series No – 3, Gandhi Vidyalayam, Tiruchitrambalam, 1980.

<sup>36</sup> According to Manimekhalai, a child was born to a Chola prince and Pilivalai, a Buddhist nun and it was deserted. The Chola king, Nedungilli in his grief of wandering in the sea, the beach and the forests in search of the baby, forgot to celebrate the Indra festival. The Indra festival was celebrated in the city of Pukhar and in the Manipallavam island of Naganadu. Because it was not celebrated, the goddess Manimekhalai of Manipallavam island cursed him. Due to the curse, the city of Pukhar and the 400-acre land of Naganadu fell prey to the sea monster, i.e, submerged.

<sup>37</sup> K. V. Ramakrishna Rao, ***A Critical Study of the Shipbuilding Technology of the Cholas***, a paper presented during the Tetradic National Seminar on Bharatiya Scientific Heritage, Bharadwajiyam (Engineering Heritage) held at S. D. M. College, Ujjre-Dharmasthala, from May 13<sup>th</sup> to 16<sup>th</sup>, 2008 and to appear in the proceedings.

<sup>38</sup> O. K. Nambiar, ***An Illustrated Maritime History of Indian ocean***, can be accessed from: <http://indianavy.nic.in/prf2006/MaritimeHistory3.htm>

rule of the principal dynasty getting reduced, the feudatories gain control and thus weakening or their influence gets reduced. The Kadambas suddenly reigning supreme in the west, Hoysalas in the south-west and Kalingas / Sailendras dominating in the east prove the fact. Of course, the Sri Vijaya in the SEA definitely proves the fact. Thus, though, the Cholas as such started disappearing or disappeared from the scene, the technology of ship-building and metal work continued. J. F. Fleet's attempt<sup>39</sup> of grouping dynasties points to the fact that he has grouped many dynasties into one and one to two or three, just to confuse Indian researchers. In fact, he has made many dynasties disappear, though they are prominently figuring in many inscriptions. Moreover, he has totally ignored the Chola dynasty in his dealing with "the dynasties of Kanarese districts" as if they were outside the territories of the Cholas.

**Conclusion:** A inter-disciplinary study of the Kalinga-Tamil Kings relations and encounters show a pan-Indian (as pointed out, it is only a myth, as the entire geographic area was considered as India) and as well as the oneness of the Indian people in different aspects, in spite of their internal squabbling and skirmishes here and there. The critical study of **Kalingattupp Parani** and related Tamil literature in historical perspective brings out many interesting details and the movement of Indians from one place to another. In fact, it cannot be interpreted that they exchanged their ideas and technical know-how, but they spread outside India with the rise of Cholas as International maritime masters, particularly in the eastern oceans dealing with SEA countries and China too. The shipping technology of Kalinga and Tamizhagam, particularly, the sewn boats<sup>40</sup> point to similar techniques used. The Maldives connection also has such "sewn-type boats" and as well as the Pallava presence there<sup>41</sup>. As pointed out, the many-many dynasties, as has been identified by the historians appears to be superficial, as they exhibit many common characteristics. The Satavahanas, Pallavas<sup>42</sup>, Kurumbas, Kadambas, Sailendras, Cholas have similar traits, symbolism, maritime techniques used and the methods applied. The Tamil name "Kalingam" referring to fine cloth and "Kalinga" to the geographical area have also been significant. Thus, in the martial, marital and maritime connections, the Kalinga-Chola connections are well established.

---

<sup>39</sup> John Faithful Fleet, ***The Dynasties of Kanrese Districts of the Bombay Presidency from the Earliest times to the Musalman conquest of AD 1318***, Government Central Press, Bombay, 1896. AES reprint 1988.

<sup>40</sup> Eric Kentley, ***The Sewn Boats of Orissa***, in **Maritime Heritage of India**, edited by K. S. Behra, Aryan Books International, New Delhi, 1999, pp.188-195.

<sup>41</sup> K. V. Ramakrishna Rao, ***The Pallava Script: Some riddlest***, a paper presented during the 26<sup>th</sup> session of South Indian History Congress held at Bangalore, 2006.

<sup>42</sup> The "ship-type" coins of the Satavahanas, Pallavas and Kurumbas have been strikingly similar.

K. V. Ramakrishna Rao, ***Ship-type Coins of the Ancient Tamizhagam***, A paper presented during the 27<sup>th</sup> session of South Indian History Congress to be held at Rajapalayam from February 2 to 4, 2007.